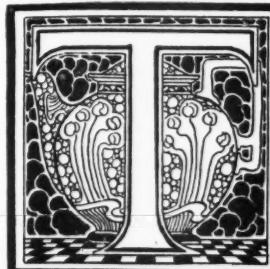


KERAMIC STUDIO

Vol. XXIV, No. 2

SYRACUSE, NEW YORK

June 1922



HE larger part of this issue has been given up to the Exhibition of the old New York Society of Ceramic Arts, not only as a "helping hand" in the effort to revive the interest in ceramics which received such a blow during the war, but because of the really good quality of the exhibition as a whole, and the thought that our readers may find inspiration both in the forms of the potteries and the designs of the overglaze decorations in which the motifs are quite easily adaptable to many crafts.

■ ■

The article on Poster design by Mrs. Stroud is in answer to several requests and should prove extremely helpful in such work. The instructions for good spacing in lettering should be very valuable to all those who use lettering in their decorative work.

■ ■

We would again extend a cordial invitation to any teacher of design who has had a particularly successful working out of some design problem in her classes, to send us for publication examples of the work done by the pupils, with a short article explaining the method of approaching the problem, and any interesting points in connection therewith. It is always very helpful to teachers to see what has been accomplished in other schools, and they are always eager to get new lights on old subjects as well as new problems in school work. Right now, after the closing of the school term, there should be much interesting material available and we hope that the teachers who have had success will help show the way to those who need encouragement.

■ ■

We would also invite all who feel that they have some helpful ideas in any craft to submit well illustrated articles. We would especially ask the teachers of ceramics to submit articles on any phase of their work which would be particularly helpful to beginners. All articles accepted will be paid for at our regular rates.

■ ■

We have been asked for an article on enamels which will particularly explain what can be done to repair chipping and other accidents. Also whether any one can give instructions for block printing on fabric in any oils which will stand washing, with directions for safe washing.

■ ■

An article on decorating common pottery and earthenware, with directions for firing, would also be welcome. Still another request has been for an article on lustres, pointing out the difficulties and how to overcome them, the use of copper and silver lustre on the common yellow and brown kitchen earthenware, and the temperature for firing this ware.

■ ■

We would again call the attention of all beginners and students in any craft, as well as in ceramics, to the fact that they should write to us, telling us what subjects they would like to see discussed in Keramic Studio, and we will make every effort to obtain for them the desired information. But do not send

stamped envelope for direct answer. We will publish the information in the pages of the Magazine, as soon as obtained.

■ ■

We would be glad to hear from the various ceramic Societies and to publish in Keramic Studio illustrated articles on their worth while exhibitions and doings. Keramic Studio wishes above all things to be a real help and for that reason would like to hear from all those who are interested enough to write their own particular needs, as well as to offer their own particular useful bit of information. Let us help each other.



MINEOLA FAIR

An exhibition of craftsmanship is one of the features of the Annual Fair of Mineola, N. Y., every fall. This year Miss Maud Mason has persuaded the Fair Association to open the prize list in ceramics and other crafts to all of Long Island, including Brooklyn, of course. These prizes are quite liberal as will be seen from the following list:

Ceramics	First Prize	Second Prize
1 Luncheon or dinner set of six plates arranged on table with suitable linens and flower decoration; six or more articles.....	\$30	\$20
2 Individual breakfast set, linens, tray, etc...	15	10
3 Tea set, plates, cups and saucers.....	15	10
4 Center decoration for table, consisting of bowl for fruit or flowers and candlesticks	15	10
5 Decorated lamp vase.....	15	10
6 Decorated bowl, any medium.....	10	5
7 Decorated plate.....	5	3
8 Decorated cup and saucer.....	5	3
9 Best piece work executed in enamels.....	10	5
10 Best piece work executed in lustre.....	10	5

Handcraft and Design

Poster or Magazine Cover, original.....	15	10
Book Cover, original.....	5	3
Hand wrought jewelry, gold or silver.....	10	5
Hand wrought table silver.....	10	5
Pottery.....	5	3
Stencilling and stencil used for same.....	5	3
Block printing and block for same.....	5	3
Hand wrought copper or brass.....	5	3
Tooled leather.....	5	3
Painted furniture, any article.....	10	5
Design for chair, model in miniature or full size ..	10	5
Design for table, model in miniature or full size ..	10	5

All exhibits competing for premiums must be received at the Fair before 6 p.m. Saturday, September 23d, 1922.

Entry blanks will be sent to all applicants early in September by the Agricultural Society of Mineola, which organises the Fair. These blanks, properly filled out, should be sent before September 16th, the day when entries close.

The judge is Miss Maud M. Mason of New York City.



SUMMER SCHOOL CLASSES

At the University of Vermont, at Burlington, on Lake Champlain, the coolest Summer School East of the Rockies

(Continued on page 39)



THE TWENTY-FOURTH ANNUAL EXHIBITION OF THE
NEW YORK SOCIETY OF CERAMIC ART

Albert W. Heckman

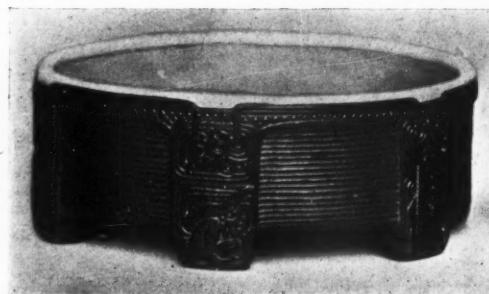
If anyone doubts that there is an awakening of interest in ceramics he should have seen the twenty-fourth annual exhibition of the New York Society of Ceramic Arts which has just been held in the galleries of the new Art Center building at 65 East 56th Street, New York City. If ever there was an encouraging exhibition it was this one. Fine pottery seemed to come from everywhere and the overglaze decoration was of such high order that practically all that was submitted for exhibition was accepted. Porcelains were in evidence too, but they were, as usual, comparatively few because we have so few potters who make them.

The gallery which we were fortunate in securing through the co-operation of the Louis Comfort Tiffany Foundation was admirably suited to our purpose and courtesies on the part of The Kensington Manufacturing Company, The Bristol Antiques Importing Company and the Erskine-Danforth Incorporated, who lent us fine furniture for the occasion, made it possible for us to arrange the thousand and more exhibits in an unusually becoming way. Textiles which Miss Elizabeth Niblack, Miss Maud Mason and Mrs. George Nichols contributed, helped to add a note of variety and to break up an otherwise monotonous wall space. All in all, the gallery presented a display which was one of dignity and distinction and no one, from the expert potter to the amateur, had anything but favorable comment to make.

The range of quality in the pottery was wide and this was purposely so, for one of the aims of the Society is to encourage

not only the advanced and professional potter but the beginner and amateur also. The overglaze decorated ware, on the other hand, was more even in quality. Enamel as a medium was used in the greater number of exhibits although there were a goodly number of copper and silver lustre pieces. In the designs, which were applied to wares ranging from the ordinary brown kitchen pottery to fine china, it was more than evident that there has been remarkable growth in appreciation for fine pattern and color.

One of the finest exhibits was that of Mrs. Adelaide Robineau whose work is so well known, not only to the readers of Keramic Studio, but to every well informed ceramist, that comment on it here seems superfluous. To the uninitiated visitor at the exhibition Mrs. Robineau's little vases might have seemed of less importance than the many larger and more pretentious low

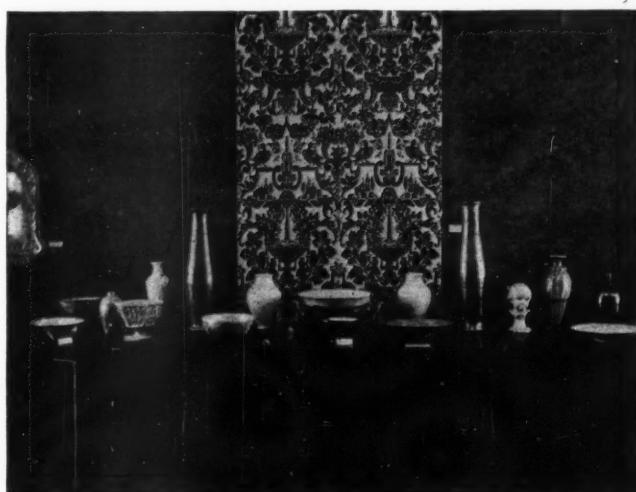


THE SERPENT—ADELAIDE A. ROBINEAU
Porcelain Bowl Peruvian Inspiration



NEW YORK SOCIETY OF CERAMIC ARTS—24TH ANNUAL EXHIBITION

Decorated ware by Miss Alfaretta Donkersloot and Albert W. Heckman—Pottery by Prof. Binns and Paul Revere Potteries—Furniture, courtesy of Erskine Danforth Inc. and the Bristol Antique Importing Co. Textile, courtesy of Mrs. Geo. Nichols



Pottery by Leon Volkmar, Madam Poillon, M. L. Pruyn, Syosset and Pewabic Potteries—Abruzzi Textile, courtesy of Miss E. N. Niblack—Table, courtesy of Kensington Furniture Man. Co.

KERAMIC STUDIO



Wall Fountain in blue green. Designed and executed by Susan Tyler

fire pieces, but these precious porcelains were in themselves an exhibition and could they, as well as many of the other things, have had a little more space, they would have revealed their full beauty of form and texture. We have too few potters in this country who can or who will produce high fire porcelains. This is due, largely, of course, to the high cost of production but it is also due to lack of discrimination and appreciation on the part of the public and collector. Porcelain, unlike pottery and china which is often mistaken for it, is comparatively difficult to produce and it should be accorded its proper recognition. It is remarkable that, in this day and age, we have such work as Mrs. Robineau's and one of the visitors to the exhibition, an English potter who recently came to this country, exclaimed on seeing it, apparently for the first time, "this is rare porcelain indeed—it must be the work of an old Sung potter reincarnated."

Mr. Leon Volkmar, of the Durant kilns, is an artist-potter too, if there ever was one, and his work added great distinction to the exhibition. Words are wholly inadequate to describe the sensitive line, the beauty of form and the depth of color in the glazes of Mr. Volkmar's pottery. These two-dimensional photographs are unsatisfactory for they show only the shape in silhouette which is but a part of the form of the actual pottery.

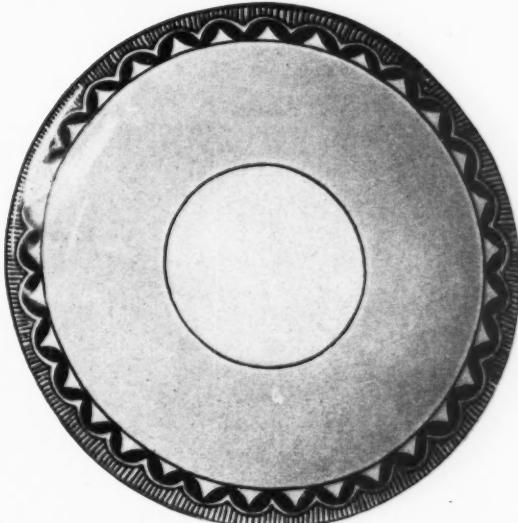
In the work of Professor Charles F. Binns of the New York School of Clayworking there was, as always, consummate craftsmanship combined with restraint. Everything which Professor Binns touches reveals the master craftsman and this was echoed in the well designed shapes, the carefully finished rims and the good firing of all of his students' work. There were many things by other potters of whom we can well be proud. Mr. George Cox showed us a wider range of colors combined with a variety of forms and a textural quality which the average potter seldom attains. Mrs. George Nichols, of the Syosset Pottery, contributed several pieces of unusual refinement and Susan Tyler of Plainfield, N. J., exhibited a wall fountain of exceptionally fine quality. This beautiful fountain in glowing blue and green glaze will live forever and fortunate will be the possessor of it now or in the days to come, for time will only add to its beauty. The Misses Penman and Hardenberg, whom many of us have watched as they built up one interesting shape after another at their pottery at Byrdcliffe in the Catskill mountains, exhibited a water jug and several bowls with colorful underglaze decorations. Mr. George Greener, of Boston, also showed a number of pieces in underglaze, one of which is illustrated here. Among other things in the exhibition which were fine in their art quality were a number of small bowls and vases by Mr. Arthur Rushmore of the Bottle Hill Pottery, Madison, N. J.

In Greenwich House of Greenwich Village, New York City, Miss Maud Robinson is doing some of the most interesting of all school work that is now being done in pottery. Here not only the children of the immediate neighborhood who frequent the settlement, but others also, have a chance to do good work under capable direction. If only more of our school directors were acquainted with this particular work possibly we would have more of it instead of some of our so-called industrial art, which has neither vocational value nor art quality.

We regret that a number of photographic plates were accidentally broken in reducing and that we are unable to show illustrations of the Newcomb School of Art, The Pewabic Potteries, The New York State School of Clay Workers, and also that of several individual workers—Dorothy Adriance,



Plate with underglaze decoration—George C. Greener



Top—Bowl in Polychrome enamels—Maud M. Mason
Center—Inside view of bowl—Maud M. Mason
Bottom—Satsuma bowl—Mary R. Connors

Top—Plate in Polychrome enamels—Maud M. Mason
Center—Bowl decorated by Maud M. Mason
Bottom—Plate in Silver and Blue—Rose Frank

KERAMIC STUDIO



TEA SERVICE—MRS. J. A. PEARSALL

To be done in blue, yellow and green.

Mrs. David Goodrich, Mr. Wm. Levin, Miss M. L. Pruyne, Mrs. Cornelius Poillon, Maud Sturgis, Mrs. George Oakley Totten, Mrs. H. A. Voorhees, Mr. Carl Walters and Irene Weir—all of whom are worthy of special notice. Their work may be seen in the views of the interior of the exhibition room and it is possible that later on we may be able to show it in individual groups.

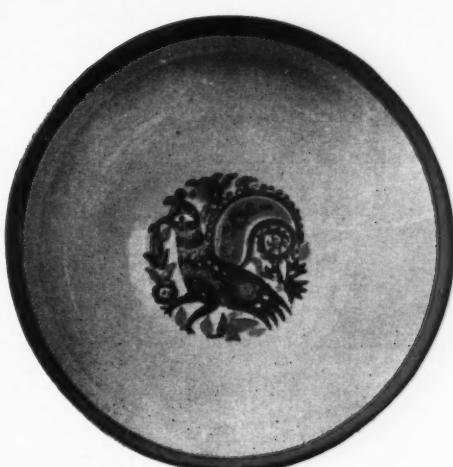
In the field of overglaze decoration there was not as much work as usual but the quality of that which was exhibited more than made up for the quantity which might have been submitted had we not asked for anything save the best. We never can have too many of the better things and everyone is disappointed when some of our leaders such as Maud Mason, Jetta Ehlers, Charlotte Kroll and others, do not exhibit as much as usual. Miss Mason's work this year was more colorful and charming than ever and it is interesting to note that her earnestness in continually endeavoring to surpass herself is as indefatigable

as her continued devotion to raising the standards in ceramic art in general. Among others who contributed liberally with good work, were Mrs. J. H. Pearsall of Rockville Center, L. I., and Mrs. Georgia Pierce Unger. Mary Hicks of West Woodstock, Conn., exhibited five pleasing little bowls all of which are illustrated here while Alvina Libby, of Bridgeport, displayed one of the finest pieces of all, a bowl in striking big blue design on Belleek. Mrs. Lillian Wamsley of New York, and Mrs. Isabella Murray of Mount Vernon, each contributed pieces in relief enamel in which their designs were uncommonly well organized and their colors virile throughout.

Too much credit cannot be given to Mrs. Eva Brook Donly, chairman of the exhibition and all those on her committee, especially Miss Mary Dowl, who gave liberally of their time. Next year we will celebrate our Twenty-fifth anniversary with a still finer exhibition in March at the Art Center. Do not forget the time or the place.



TEA SET—CORA A. TUCKER



Albert W. Heckman
Mrs. William Wamsley
Mrs. Isabel Murray

Albert W. Heckman

Albert W. Heckman
Dorothy Parker
Mrs. William Wamsley



Fulper Pottery



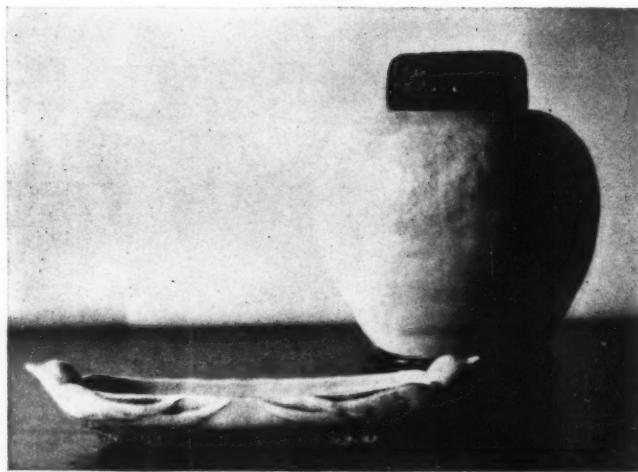
Newcomb College, New Orleans



Bottle Ade Pottery—Arthur Rushmore



Pottery by Barbara Burr



Bowl in Yellow Glaze and Tray in Blue Green—F. Keyo Tetsuka



Lamp Base and Vases—Mrs. A. T. Wylye



Top—Bowl—Alvin A. Libby

Five Small Bowls—Mary M. Hicks

Center—Bowl—Mrs. J. N. Pearsell

NEW YORK SOCIETY OF CERAMIC ARTS

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Top—Pottery by Geo. C. Cox, Teachers College, Columbia University
Center—Pottery by Maud Robinson, Greenwich House Pottery
Bottom—Pottery by Misses Pennman and Hardenberg, Byrdcliffe Pottery

NEW YORK SOCIETY OF CERAMIC ARTS



Top—Pottery by Leon Volkmar, The Durant Kilns
Center—Pottery by Prof. Chas. F. Binns, Alfred University
Bottom—Pottery by Mrs. Geo. Nichols, Syosset Pottery

NEW YORK SOCIETY OF CERAMIC ARTS

KERAMIC STUDIO



DECORATIONS BY MAUD M. MASON

Polychrome Enamel on Belleek

DECORATIONS BY
ALFARETTA DUNKERSLOAT

Black and red enamel on Sedji Ware



DECORATIONS BY GEORGIA PIERCE UNGER

Polychrome Enamel on Satsuma Ware



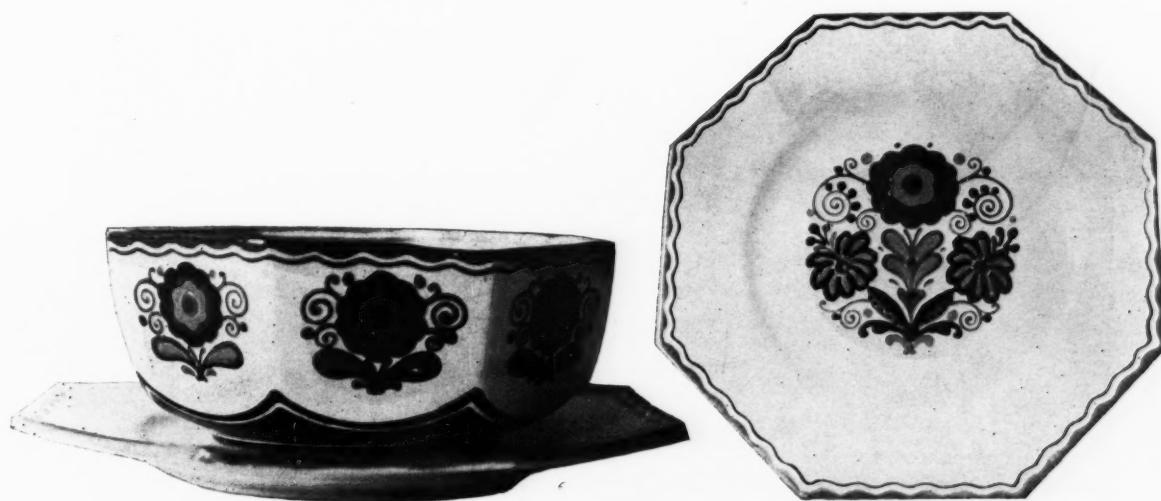
SEDJI WARE WITH SILVER DECORATION—JETTA EHLERS



SILVER AND WHITE PLATE—MRS. J. N. PEARSALL



SILVER AND WHITE PLATE—MRS. J. N. PEARSALL



HAGAR WARE DECORATED IN BRILLIANT ENAMELS—CHARLOTTE KROLL

NEW YORK SOCIETY OF CERAMIC ARTS



POSTER DESIGN BY R. D. KITCHELL—This poster won an honorable mention (\$25) in the Contest given by the Fairchild Pub. Co. of New York for "ideas" for advertising wearing apparel and fabrics for wearing apparel.

FAWCETT SCHOOL OF INDUSTRIAL ARTS



POSTER—FLORENCE ROSE, FAWCETT SCHOOL OF INDUSTRIAL ARTS

THE POSTER

"The sledge-hammer of art, pounding on the anvil of trade"

Ida Wells Stroud

A POSTER is a design used for advertising purposes, so, first of all, a good poster must be a good design. If it is to be a successful advertising medium it must have strong characteristics that shall bring it into real prominence, no matter where or how it is placed.

The first of these is a fine pattern of dark and light, composed of well related shapes of varying sizes. These must be so arranged as to bring about unity of structure that shall be harmonious and well balanced, having consistent movement throughout.

Add to this the charm of bright, beautiful color and we have something that "He who runs can read."

The message to be conveyed must be loudly emphasized without interfering with the artistic merit of the production. This calls for very legible lettering as well as for good drawing. Simple, bold type. Fine curves and proportions are to be observed as well as spacing of the letters. For instance, the distance between all letters cannot be laid off exactly the same before beginning to draw them, but each letter must be drawn so that it will appear to be evenly distant from the ones next to

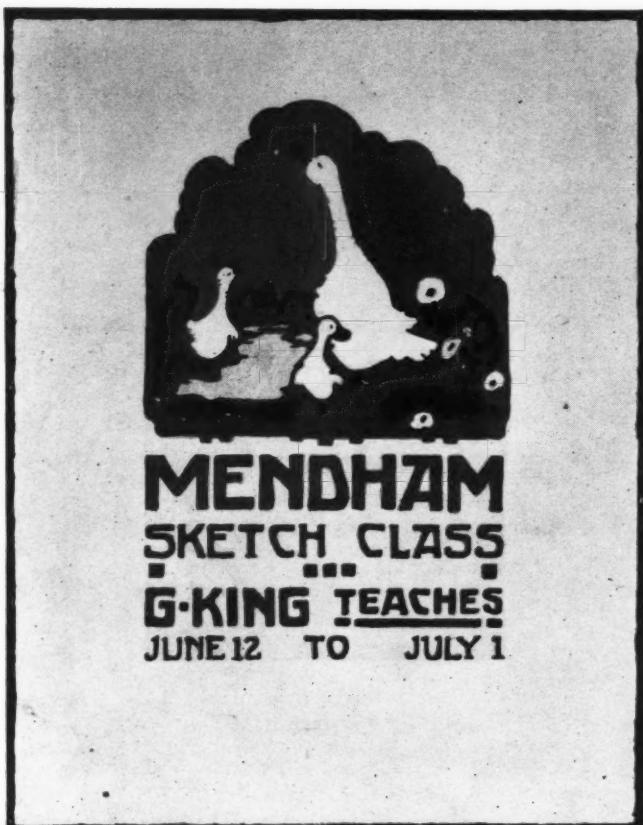
it, and this should be carefully thought out in each word. Areas between letters must be as even as possible, considering that some letters are, in part, straight upright, others curved and some diagonal. These must compose an attractive dark and light pattern.

Considering the shapes and sizes of the spaces between sometimes means changing the design of a letter that will make it differ slightly from the same letter as it appears elsewhere in the word or line, as in the word Jersey on the Stroud Studio Poster, the letter E is not quite the same next to the Y as it is between the J and R.

Again, studying the spacing of letters on the "Pioneer" poster and others, note how much additional space there is around the letter I. This is because the letter itself is so narrow that it does not fill its share of room. We do the same between M and H and all similar letters; the shapes cut the background areas into narrow panels. In those of opposite shapes as when TY come together, we shorten the cross bar of the T to accommodate it to the space.

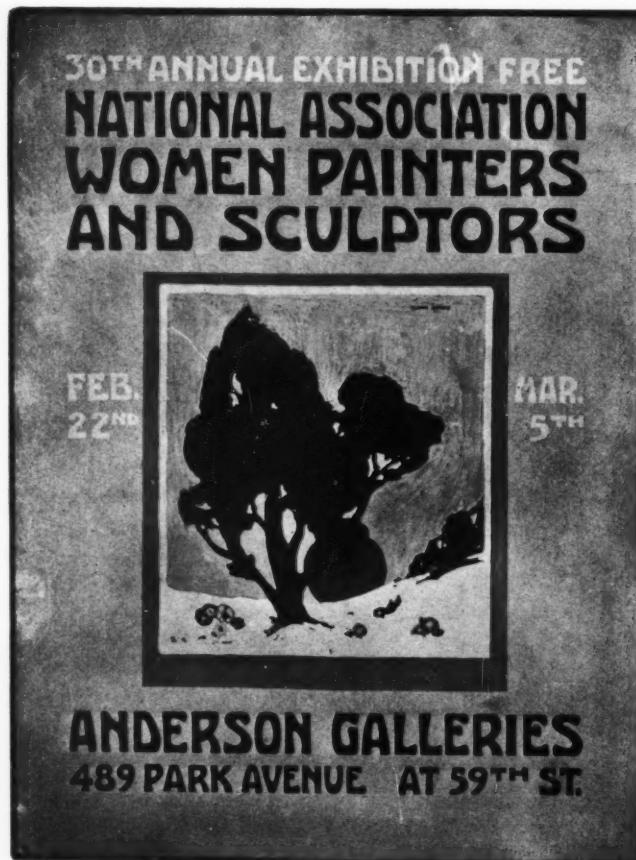
Shapes of all letters should be given careful consideration, as awkward badly proportioned ones will spoil the effect of the most beautiful poster.

Usually all letters have their cross bars above the centre



POSTER—LILLIAN KALZIN

**MINIATURES
AND SKETCHES BY
F. MAUD MELVIN
ON EXHIBITION HERE**

POSTER—CLARA STROUD
(See color supplement)

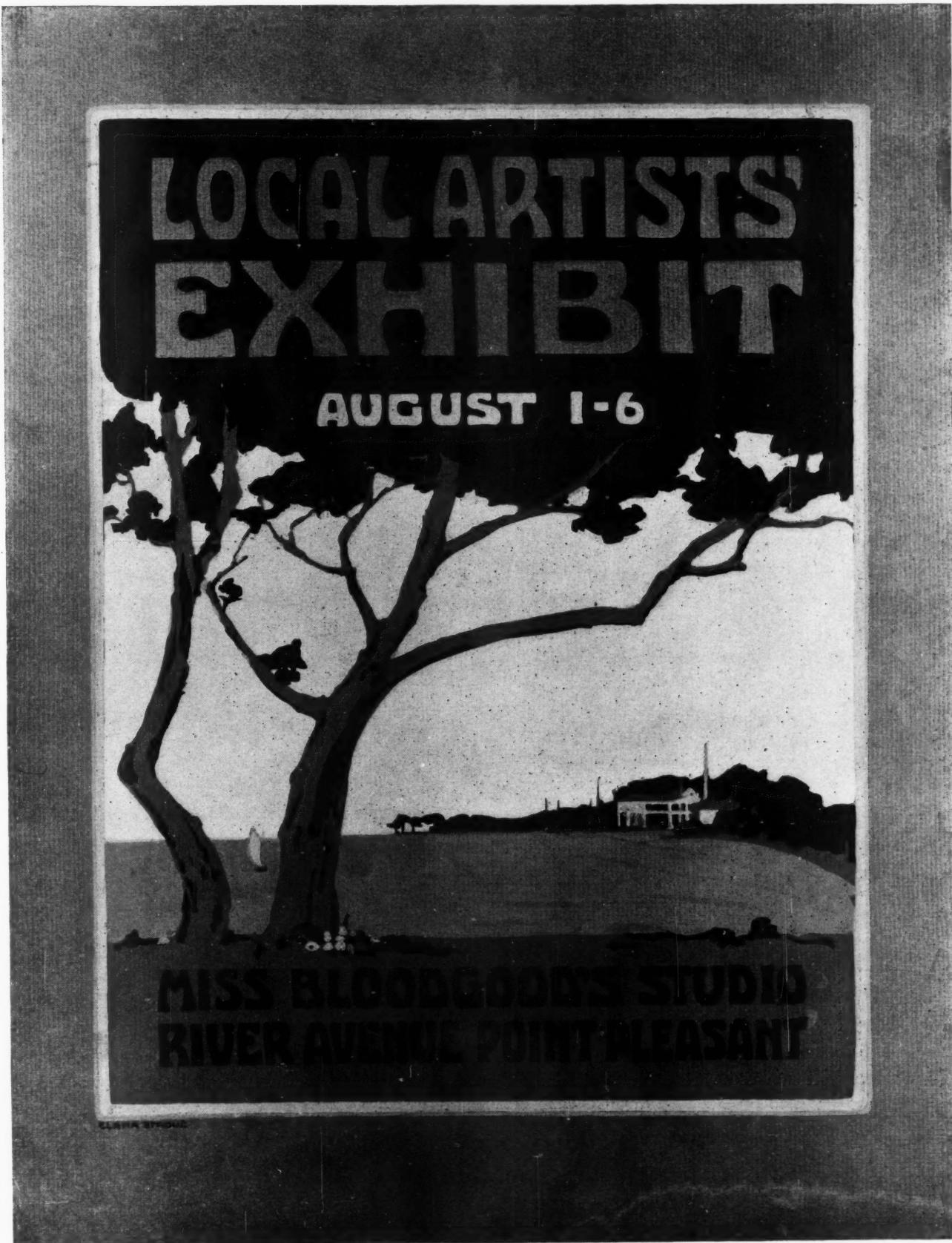
**PIONEER
INSTRUMENTS**

• CONTRACTORS
TO . . . THE
AIR SERVICES
• OF THE
ARMY NAVY
AND
POST OFFICE

**PIONEER INSTRUMENT CO.
246 GREENWICH ST. NEW YORK CITY**

STROUD

FAWCETT SCHOOL OF INDUSTRIAL ARTS



POSTER—CLARA STROUD

FAWCETT SCHOOL OF INDUSTRIAL ARTS



POSTER—HILDA FELDMAN, FAWCETT SCHOOL OF INDUSTRIAL ARTS

and all on a line with each other, except A which is more graceful crossed very low. Do not allow the ends of letters to dwindle away; rather emphasize them. I like round good-natured looking Os, Cs and Gs. Of course M and W are slightly broader than other letters. Beware of making the cross bars on T and L too long. This mistake is often made.

Have the distance between lines less than the height of letters and when possible end all the lines evenly. If this seems difficult with all the words the same height, it is better to have some lines composed of letters that shall be higher or lower, as the case may require, in order that all may begin and end at the same distance from the margin line as in the illustrations. We do this so that the wording may carry as a distinct mass, bringing about more unity rather than a conglomeration of small shapes that cause an effect of confusion.

Last but not least we come to the "picture" part which combined with lettering is to carry the impression we are to make upon our public. Express it in the happiest, most joyous color you know. I do not agree with those who think that when advertising Coffee or Cocoa the poster should be all brown. On that theory, in advertising milk, the poster should be white.

Would it not be better to call attention to something about the coffee rather than its color? Why not the delight experienced in drinking good coffee?

If it is some product that sells on the reputation of the firm which makes it, the name or trademark of the firm should be the point emphasized, but if something made and sold mainly on its own qualities or its brand, either the article or the brand should hold the prominence. Gloves or hosiery, for instance, may all look more or less alike but we select one kind in preference to another because of its reputation for quality, shape or durability.

A poster telling about Electrical appliances should show the advantages of modernism over antiquity and the wonders of the age in which we live.

While a poster for a dance or a performance should suggest some of the possible good times, to tempt one to buy a ticket and be there. O, the unlimited possibilities of the circus poster! "Come one and come all." Caged wild animals galore, clowns, elephants, rope walkers, bareback riders, freaks, balloons, peanuts, and pink lemonade, or even the tent itself. Where could one find a happier subject for a poster?



POSTER—CLARA STROUD

FAWCETT SCHOOL OF INDUSTRIAL ART



POSTER—H. HAUPT



FAWCETT SCHOOL OF INDUSTRIAL ARTS

ANSWERS TO CORRESPONDENTS

A. J. M.—Does enameled pottery require a medium firing like Belleek and can it be stacked?

I have been a subscriber for six years. Is your book of Cups and Saucers made of K. S. designs which I already have?

As a rule any pottery decorated with enamels should be fired light like Belleek or Satsuma, but there are all kinds of potteries, some soft, some much harder and you should make trials first. The same rule applies to stacking it.

The Book of Cups and Saucers was published in 1913 and is made of designs published in K. S. before 1913; it is a selection of the best designs published in the 14 years preceding 1913.

G. W. B.—Where can I obtain Belleek ware in plates? Belleek seems to be scarce.

What can be done to an enamel which chips off?

Belleek ware is manufactured by the firm of Lenox Inc., Trenton, N. J. It is scarce because the manufacturers find more profit in decorating their ware than selling it white. However a small supply of white Belleek is constantly coming to dealers and by writing to the many advertisers of china in K. S. you ought to find what you want.

The repairing of chipped enamels is always a doubtful venture. Repeated firing or too hard firing will cause chipping. A repaired chipped enamel may hold in the next fire and other enamels start chipping. Enamels should be fired just right and in as few firings as possible, especially on hard china.

N. L. S.—Do you know of an oil, manufactured in our country, that is used in stencilling designs on cotton or silk? It is said to allow the garments to retain the original color through boiling and washing until the garments are worn. The information comes from Canada.

We do not know that oil. If one of our readers knows of it, information sent direct to Miss N. L. Saunders, 3007 Hennepin Ave., Minneapolis, would be a favor to the inquirer.

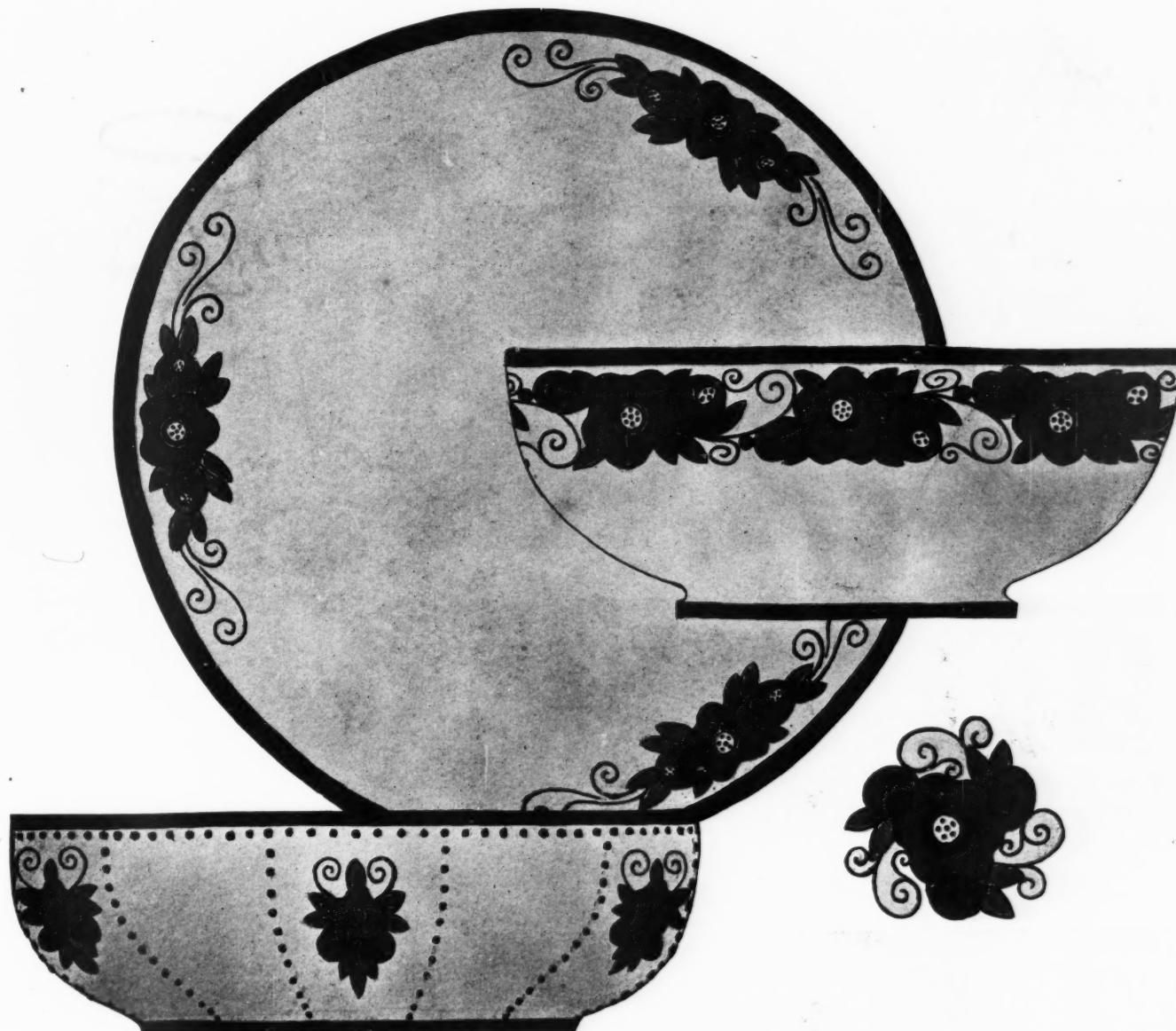
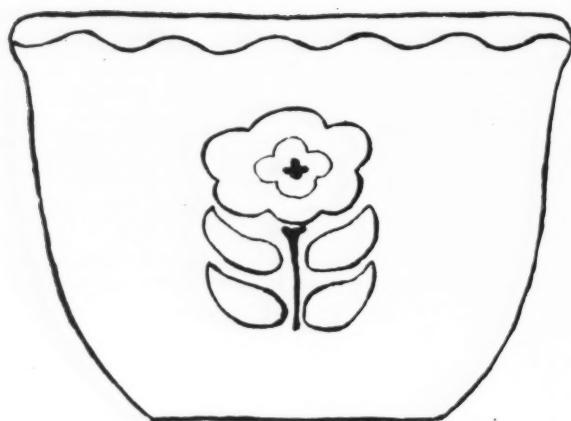


PLATE AND BOWLS—LOLA A. ST. JOHN

Plate in upper left corner, Bright Blue, Green and touches of Yellow and Brown enamels on Pearl Grey ground. Bands are Green Gold. Plate in upper right corner, Old Chinese Blue in bands, leaves and centers of flowers. Flowers Coral and Jersey Cream enamels on light grey ground. Lower plate and bowls, Scarlet, Bright Yellow, Orange, Bright Green and Black enamels on Yellow Lustre or Ivory toned ware.

KERAMIC STUDIO



CUSTARD CUPS—NELLIE HAGAN

Guernsey ware custard cups in white. Rim Chinese Blue. Flower Arabian Blue, Chinese Blue and Leaf Green. Center stem Chinese Blue. Leaves in Leaf Green. On brown baking ware the same color scheme can also be used.

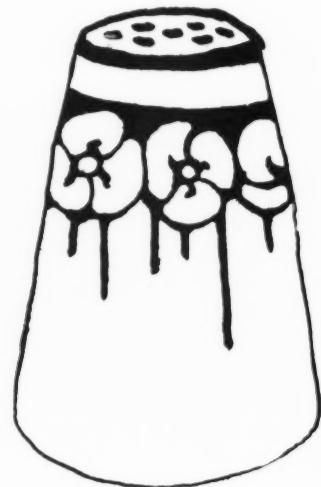


(Continued from Editorial page)

offers strong courses in Fine and Applied Arts and in Methods of Teaching Art in rural and city schools.

The Art Students League of New York announces as usual the opening of its Summer Classes both in its New York building and at Woodstock, New York, a beautiful little village in the Catskills. The instruction in painting at Woodstock will be given by the well known painter, Mr. Hayley Lever.

The Coover Studios will have Summer Classes during June, July and August at Lincoln, Neb., Washington, D. C., and Los Angeles, Calif.



SALT SHAKER—ALICE A. ALLEN



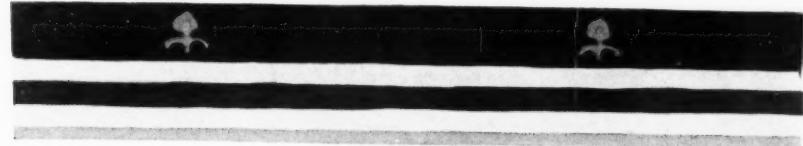
OLD LUSTRE PITCHERS

Courtesy of Anderson Galleries, New York



SEDIJI SALT SHAKER—NELLIE HAGAN

Bird Citron Yellow. Black eye and stem Rose. Top and base Silver or Gold with Turquoise dots. Leaves Turquoise.



JULY-AUGUST 1922
KERAMIC STUDIO

BOWL—CARLTON ATHERTON

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SYRACUSE N. Y.